

# H&H



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CHRISTOPHER HOGWOOD, ARTISTIC DIRECTOR  
ONE HUNDRED SEVENTY-SIXTH SEASON,  
1990-91

Friday, May 10, 1991 at 8 p.m.  
OLD SOUTH CHURCH, BOSTON

John Finney, Chorusmaster

ANTONIO VIVALDI  
( 1678 - 1741 )

**Laetatus sum (Psalm 122), RV 607**

**Laudate Dominum (Psalm 117), RV 606**

**Sonata in G Minor, RV 27**  
*Preludio; Giga; Sarabanda; Corrente*  
Kinloch Earle, violin

**Domine ad adiuvandum me festina (Psalm 70:1), RV 593**  
Margaret O'Keefe, soprano solo

INTERMISSION

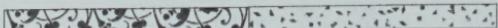
JOHANN SEBASTIAN BACH  
( 1685 - 1750 )

**Motet IV : Fürchte dich nicht, ich bin bei dir, BWV 228**

**Sinfonia to Cantata 146: Wir müssen durch viel Trübsal**  
James David Christie, organ

**Motet I: Singet dem Herrn ein neues Lied, BWV 225**

This concert is being recorded for broadcast on WBUR 90.9 FM.



## PROGRAM NOTES

### **Antonio Vivaldi (1678 – 1741)**

For a time in the 18th century, Antonio Vivaldi became the most famous and influential composer of the Baroque era, largely on the strength of his many hundreds of concertos. The rest of his output, however, was almost totally forgotten, not to be discovered until our own century, when he became even more famous than in his own time.

By great good fortune, an enormous collection of musical manuscripts largely written in Vivaldi's own hand — apparently the composer's personal library of his works — was discovered in the 1920s in private hands, divided in two collections. The two bodies of material were reassembled into the Foà-Giordani collection in the National Library of Turin through funds provided by two Turinese business magnates who bought the manuscripts in memory of sons that each had lost. The collections proved to contain hundreds of unknown Vivaldi works, including 17 complete operas and a great deal of sacred music — including the works on this program.

Vivaldi grew up in Venice, a city of rich musical traditions. His father was a baker turned violinist. By the time Antonio was born, his father had been hired at St. Mark's under the surname Rossi ("Red"), which suggests that the nickname later given to his son, "Il prete rosso" ("the red priest"), came from the hair color (so striking in northern Italy) that was genetically dominant in the family.

Vivaldi was tonsured at age 15 and ordained a priest in March 1703, but for some reason — ill health and absorption with music have been suggested — he ceased saying Mass almost immediately and had little or no experience in a pastoral capacity. His musical training and interest was distinctly secular. In September of 1703, he joined the staff of the Pio Ospedale della Pietà — a charitable, state-run orphanage for girls — as violin teacher and later as concert director. The residents of the institution were given special training in music (largely to assure that they could attract a husband who might take them off the

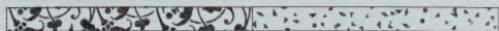
public rolls), and their frequent concerts were a high point in the Venetian social and artistic season. Sacred music was regularly performed at the Pietà, along with every kind of instrumental music. Vivaldi composed some of it, but he also wrote music for other churches and probably other cities. There is little evidence to indicate when and for whom the particular sacred works on the present program were composed.

Most of Vivaldi's liturgical compositions are settings of texts from the Psalms; these form the heart of that portion of the liturgy known as the Office, of which the Vespers was the most frequently celebrated outside of monastic establishments. Vespers begins with a versicle chanted by the celebrant: "Deus in adiutorium meum intende." The reponse to this from the choir is "Domine ad adiuvandum me festina," followed by the lesser Doxology (Gloria Patri). Vivaldi's setting of this text (RV 593), for soprano solo with two vocal choirs and two groups of instruments, was surely intended to open a Vesper service.

### **Johann Sebastian Bach (1685 – 1750)**

Bach's motets come near the end of a long tradition of Lutheran church music that had generated thousands of examples in the preceding century, used for almost any portion of the liturgy. By Bach's day, though, the motet was largely regarded as an old-fashioned medium, most often used at funerals or during penitential seasons such as Lent, when concerted instrumental ensembles did not play in church. Yet his surviving motets are of such strikingly varied character that we must assume they were not all intended for these rather limited purposes.

Of the two Bach motets to be heard here, *Fürchte dich nicht* (BWV 228) might very well be a funeral motet; its words of comfort, of assurance in the face of fear, are entirely suitable for such a service. The piece has traditionally been assigned to the funeral service of the wife of a Leipzig official named Winkler on February 4, 1726. Its form is consciously old-fashioned. Indeed, Bach seems to have borrowed its structure from a setting



of a very similar text, *Fürchtet euch nicht*, written by his ancestor Johann Michael Bach (1648 – 94), a work that Sebastian Bach knew from the archive of his family's compositions. The first movement of the motet sets two verses drawn from Isaiah (41:10, 43:1) in a double-chorus style developed in 16th century Venice at the beginning, then turning to a three-voice fugue on the second text from Isaiah presented against a Paul Gerhardt's chorale *Warum sollte ich mich denn grämen* ("Why then should I mourn?"), heard as a cantus firmus in the soprano line.

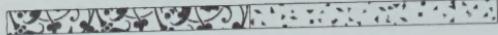
*Singet dem Herrn ein neues Lied* ("Sing unto the Lord a new song") is most assuredly not a funeral composition. Its affirmative setting of passages from Psalms 149 and 150 contains some of the most ebullient music of the motets. Bach evidently composed the work about the beginning of 1727. It begins and ends

with vigorous, concerto-like settings of the Psalm text, while the central movement combines a chorale in Choir 2 (a verse of *Nun lob mein Seel* "Now praise the Lord, O my soul") with a free treatment of a text related to a different chorale in Choir 1. It was this motet that Mozart heard in St. Thomas Church when he visited Leipzig in 1789. As his companion Friedrich Rochlitz reported, "Hardly had the choir sung a few measures when Mozart sat up, startled; a few measures more and he called out, 'What is this?' And now his whole soul seemed to be in his ears. When the singing was finished, he cried out, full of joy: 'Now there is something one can learn from!'"

—Steven Ledbetter

*Steven Ledbetter is musicologist and program annotator for the Boston Symphony Orchestra.*

WBACH  
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104.9 FM



## CHORUS

### SOPRANO

Roberta Anderson  
Jean Danton  
Rachel Hersey  
Sylvia Irving  
Sharon Kelley  
Margaret O'Keefe

### ALTO

Susan Byers  
Pamela Della  
Susan Trout  
Eleanor Kelley

### TENOR

Martin Kelly  
Phillip Kidd  
Bruce Lancaster  
Mark Sprinkle

### BASS

Jonathan Barnhart  
Hermann Hildebrand  
Mark McSweeney  
Donald Wilkinson

## ORCHESTRA

### VIOLIN

Kinloch Earle, concertmaster  
Anne-Marie Chubet  
James Johnston  
Dana Maiben

### CELLO

Jan Pfeiffer  
Reinmar Seidler

### BASS

Thomas Coleman

### VIOLA

Laura Jeppesen  
Emily Bruell

### ORGAN

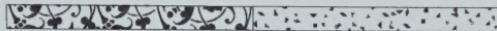
James David Christie

## JOHN FINNEY, CHORUSMASTER

John Finney holds degrees in organ performance from the Oberlin College Conservatory of Music and the Boston Conservatory. He studied at the North German Organ Academy with Harald Vogel and the Academy for Italian Organ Music with Luigi Tagliavini. Other teachers have included David S. Boe and James David Christie (organ) and Lisa Goode Crawford (harpsichord).

Mr. Finney has performed solo recitals throughout the United States and Europe and has appeared as organist and

harpsichordist with the Boston Symphony Orchestra, the Orchestra of St. Luke's, the New York Bach Ensemble, the Smithsonian Chamber Players, and performs regularly with H&H. Mr. Finney is director of music at the Wellesley Hills Congregational Church, chorusmaster for the Boston Early Music Festival — this year, the H&H Chorus is the official chorus of the Festival — and conductor of the Heritage Chorale in Framingham.



## CHORAL TEXT

### Laetatus sum

Laetatus sum in his quae dicta sunt mihi:  
In domum Domini ibimus;  
stantes erant pedes nostri, in atrisi tuis  
Jerusalem.  
Jerusalem, quae aedificatur ut civitas,  
cujus participatio ejus in idipsum.  
Illuc enim ascenderunt tribus,  
tribus Domini, testimonium Israel  
ad confitendum nomini Domini.  
Quia illuc sederunt sedes in judicio,  
sedes super domum David.  
Rogate quae ad pacem sunt Jerusalem  
et abundantia diligentibus te.  
Fiat pax in virtute tua:  
et abundantia in turribus tuis.  
Propter fratres meos et proximos meos  
loquebar pacem de te.  
Propter domum Domini Dei nostri  
quaesivi bona tibi.  
Gloria Patri, et Filio  
et Spiritui Sancto.  
Sicut erat in principio  
et nunc, et semper  
et in saecula saeculorum.  
Amen.

### Laudate Dominum

Laudate Dominum, omnes gentes,  
laudate eum, omnes populi.  
Quoniam confirmata est super nos  
misericordia ejus,  
et veritas Domini manet in aeternum.  
Gloria patri,...

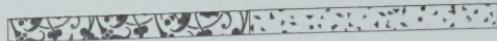
### Domine ad adiuvandum me festina

(Deus, ad adiutorium meum intende;)  
Domine, ad adiuvandum me festina.  
Gloria patri,...

I was glad when they said to me,  
"Let us go now to the house of the Lord."  
Now our feet are standing within your  
gates, O Jerusalem.  
Jerusalem is built as a city  
that is at unity with itself;  
to which the tribes go up,  
the tribes of the Lord, the assembly of  
Israel,  
to praise the name of the Lord.  
For there are the thrones of the judgement,  
the thrones of the house of David.  
Pray for the peace of Jerusalem:  
"May they prosper who love you.  
Peace be within your walls  
and plenteousness within your towers.  
For my brethren and companions' sake,  
I pray for your prosperity.  
Because of the house of the Lord our God,  
I will seek to do you good."  
Glory be to the Father, and to the Son,  
and to the Holy Spirit.  
As it was in the beginning,  
is now, and ever shall be, world without  
end. Amen.

Praise the Lord, all you nations;  
laud him, all you peoples.  
For his loving-kindness toward us is great,  
and the faithfulness of the Lord endures  
for ever.  
Glory be to the Father,...

(Be pleased, O God, to deliver me;  
O Lord, make haste to help me.  
Glory be to the Father,...



## Fürchte dich nicht, ich bin bei dir

I  
Fürchte dich nicht, ich bin bei dir;  
weiche nicht, denn ich bin dein Gott.  
Ich stärke dich, ich helfe dir auch,  
ich erhalte dich durch die rechte Hand  
meiner Gerechtigkeit.

Fear not, for I am with thee;  
be not dismayed, for I am thy God.  
I will strengthen thee,  
yea I will help thee;  
yea I will uphold thee with the right hand of  
my righteousness.

II  
Fürchte dich nicht,  
denn ich habe dich erlöst;  
ich habe dich bei deinem Namen  
gerufen,  
du bist mein!

Fear not, for I have redeemed thee;  
I have called thee by thy name,  
thou art mine.

### Chorale (Sopranos)

Herr, mein Hirt, Brunn aller Freuden,  
du bist mein,  
ich bin dein;  
niemand kann uns scheiden.  
Ich bin dein, weil du dein Leben  
und dein Blut  
mir zu gut  
in den Tod gegeben.  
Du bist mein, weil ich dich fasse  
und dich nicht,  
o mein Licht,  
aus dem Herzen lasse!  
Laß mich hingelangen,  
wo du mich  
und ich dich  
ewig werd umfangen.

Lord my shepherd, source of all joys!  
Thou art mine,  
I am thine;  
none can part us.  
I am thine, because thou gavest me life  
and thy blood  
for my sake,  
and embraced death.  
Thou art mine, because I hold thee  
and will never let thee,  
oh my light,  
leave my heart.  
Let me, let me reach the place  
where I shall embrace thee  
and thou wilt embrace me  
in all eternity.

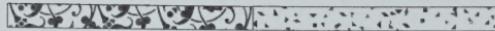
Fürchte dich nicht, du bist mein!

Fear not, thou art mine!

## Singet dem Herrn ein neues Lied

I  
Singet dem Herrn ein neues Lied,  
die Gemeine der Heiligen sollen ihn  
loben.  
Israel freue sich des, der ihn gemacht hat.  
Die Kinder Zion sei'n fröhlich über ihrem  
Könige,  
sie sollen loben seinen Namen im Reigen:  
mit Pauken und Harfen sollen sie ihm  
spielen.

Sing unto the Lord a new song,  
and his praise in the congregation of saints.  
Let Israel rejoice in him that made him.  
Let the children of Zion be joyful in their  
King.  
Let them praise his name in the dance;  
let them sing praises unto him  
with the timbrel and harp.



## II

### Chorale (Second choir)

Wie sich ein Vater erbarmet  
über seine junge Kinderlein,  
so tut der Herr uns allen,  
so wir ihn kindlich fürchten rein.  
Er kennt das arm Gemächte,  
Gott weiß, wir sind nur Staub,  
gleichwie das Gras vom Rechen,  
ein Blum und fallend Laub!  
Der Wind nur drüber wehet,  
so ist es nicht mehr da,  
also der Mensch vergehet,  
sein End das ist ihm nah.

As a father is merciful  
to his little children,  
so is the Lord merciful to us all,  
as long as we are obedient and pure.  
He knows our frailty,  
God knows we are but dust,  
as the grass and flower and foliage,  
falling under the rake.  
Let but the wind breathe over it  
and it is gone.  
Thus man passes away,  
his end is at hand.

### Aria (First choir)

Gott, nimm dich ferner unser an,  
denn ohne dich ist nichts getan  
mit allen unsern Sachen,  
Drum sei du unser Schirm und Licht,  
und trügt uns unsre Hoffnung nicht,  
so wirst du's ferner machen.  
Wohl dem, der sich nur steif und fest  
auf dich und deine Huld verläßt.

Oh Lord, continue to care for us,  
for without thee  
all our striving comes to nothing.  
Be then our shield and light,  
and if our hope does not deceive us,  
thou shalt continue to be so.  
Happy is he who, without wavering,  
puts his trust in thee and thy bounty.

## III

Lobet den Herrn in seinen Taten,  
lobet ihn in seiner großen Herrlichkeit!

Praise the Lord for his mighty acts.  
Praise him according to his excellent  
greatness.

### (Unison choirs)

Alles, was Odem hat, lobe den Herrn.  
Hallelujah!

Let everything that hath breath praise the  
Lord. Hallelujah!

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**Mozart**

*Symphony No. 29 in A Major (K.201)*

*Piano Concerto in F Major (K.459)*

*Improvisation on fortepiano in the style of Mozart*

*Rondo for Piano and Orchestra in A Major (K.386)*

The H&H Period Orchestra with Christopher Hogwood conducting;  
Robert Levin, fortepiano.

*Thursday, July 18 at 7:30 p.m.*  
**Mozart**

*Quintet in G Minor for strings (K.516)*

*Quintet in E Flat for horn and strings (K.407)*

*Quintet in A for clarinet and strings (K.581)*

Musicians from the Classical Quartet: Linda Quan, violin;  
Nancy Wilson, violin; David Miller, viola; Lauretta O'Sullivan, cello  
— along with Eric Hoeprich, clarinet; Lowell Greer, horn;  
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*Tuesday, July 23 at 7:30 p.m.*  
**Schubert**

*Octet in F (D.803)*

Daniel Stepner, violin; Linda Quan, violin; Myron Lutzke, cello;  
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